ISSN 0033 8672

# THE RAGTIMER

JULY-AUGUST

1985

PUBLISHED BY
THE RAGTIME SOCIETY

DEDICATED TO THE PRESERVATION OF CLASSICAL RAGTIME

# Harry -- it's never too early to start packing for the Bash!

# THE 1985 BASH

WHAT: It's a unique event as ragtimers from all over North America and occasionally Europe gather to hear each other, swap music and stories, and enjoy a splendid weekend.

WHEN: October 18, 19, 20, 1985. (Friday evening, Saturday, Sunday)

WHERE: The Cara Inn, 6725 Airport Road, Toronto, Ontario L4W 1E4, Telephone 678-1400 (area code 416). Free parking.

A flyer was recently mailed to you with specific details. However, as we emphasized in the last issue, the cost of the Bash dinner remains $25.00. What else has remained the same in these inflationary times!

# RAGTIME...
# UNDER YOUR HAT

FOUNDED 1962
INCORPORATED 1970

THE RAGTIME SOCIETY
INCORPORATED

is a non-profit corporation having the following objects;

To preserve classical ragtime music and to pursue such other activities as shall serve to maintain and develop interest in classical ragtime music and music related thereto.

BOARD OF DIRECTORS
1985

John Arpin - President
Pel Bell-Smith - V.P., Managing Director
Zella Connell McCrostie - Director
Peter Grosskurth - Director
Betty Miquelon _ Director
Catherine Wilson - Director
John Fairhead - Treasurer
Mark Wittmann - Secretary
Jack Hutton - Editor

As we approach the 1985 Ragtime Bash, there is both positive and sad news for ragtimers.

On the positive side, we were pleased that Dick Hyman chose Toronto -- the home base of the Ragtime Society -- to record his latest album which, as Jack Hutton reports inside this issue, may be the most ambitious of all the ones in which Dick has recreated ragtime/jazz from the past. It was a further bonus that he was accompanied by his wife, Julia, who was given an afternoon tour of the city by Betty Miquelon and Cindy Hutton while Dick was immersed in his recording. We only hope Dick and Julia will return for a longer visit when more ragtimers can let them know how welcome they are north of the border.

On a sadder note, Gordon Vogt, the drummer/singer with the Rainbow Gardens Jazz Orchestra, died July 10th at the age of 37. Death was caused by a brain tumour which his family and many friends hoped had gone into recession. Gordon's distinctive 30's-style fedora was not merely a trademark; it helped to mask the results of radiation treatment which he underwent two years earlier. Few would have guessed from his happy, outgoing personality that Gordon lived with the knowledge of the tumour for five years. Those of us who heard him at our annual Bashes will always remember the joy and pleasure he brought to us and will never forget a talented young man who left us too soon.

THE RAGTIMER is the official publication of THE RAGTIME SOCIETY Inc. P.O. Box 520, Station A, Weston, Ontario, Canada M9N 3N3. All rights of THE RAGTIMER reserved to the Corporation. Membership is $10 per year.

*All the way from Sedalia and St. Louis, here is ...*

# A BOUQUET FROM BETTY!

THE SOCIETY'S OWN BETTY MIQUELON REPORTS ON TWO RAGTIME HIGHLIGHTS OF THIS PAST SUMMER. (WHAT SHE DOESN'T MENTION, OF COURSE, IS AN ALL-NIGHT SING-ALONG WITH BOB DARCH AND HIS FANS!)

## ST. LOUIS RAGTIME AND CLASSIC JAZZ FESTIVAL

The 21st Annual Ragtime and Classic Jazz Festival took place on the Goldenrod, still moored at the St. Louis Reverfront where she has been since 1937. Festivities began on Sunday, June 9th with a brunch in the Captain's Dining Room at 12:30 P. M. Dr. Jim Gover and Gary Colborn entertained, prior to a jam session held in the theatre after the brunch was over.

As usual, there were five staging areas: The Dining Room, The Lounge, The Theatre, The River Barge and The Levee Barge. As well as the host band, The St. Louis Ragtimers, we heard The Salty Dogs, The Red Rose Ragtime Band, Rosie O'Grady's Good Time Band, The South Frisco Jazz Band, The Rent Party Revellers led by Tex Wyndham, Banu Gibson and The New Orleans Hott Jazz Band, The New Reformation Band, The Tiger Rag Forever Band, Jean Kittrell's Incredibles and the New Rivermen, and The Hefty Jazz Band from England with Keith Smith.

On the Ragtime Piano side of things, several of our own Society members were featured players. There were Gerry Vondy, Ben Conroy, Charlie Booty, Charlie Castner, Dave Jasen, Bob Opal, Rod Bienson, Mike Montgomery, Sister Jean and Laundry Fat (Jean and Paul Huling). As well as these fine performers, we heard Virginia Tichenor, David Thomas Roberts, Mary Green, Bob Ault, Susan Hagen, Gale Foehner, Jon Hancock, Steve Hancoff, Tom McDermott and Henry "Thins" Francis. Terry Waldowas there during the first part of the week. At one session it seemed he was playing just for us with a medley of Eubie Blake's Charleston Rag, Chevy Chase, Love Will Find A Way, and finishing with Memories Of You.

One thing missing from this year's Festival was the combined act of Ian Whitcombe and Dick Zimmerman, Ann Fennessy and The Spokane Falls Brass Band. They were such a big hit last year, and provided a refreshing change of pace in their presentation of the music of the era.

Jelly Roll Morton was the theme this year. This is the one hundredth anniversary of his birth, and many of the musicians played his music. Grandpa's Spells, The Pearls and Milenberg Joys were among the favourites.

Closing day, June 16th, started off with a Brunch, just as Opening day. However, following this was a Jazz Mass held at the Old Cathedral, which was a first for this festival. Jim Cullum's band did the honours. It was Jim's idea, and his group has performed it elsewhere. Afterward, it was back to the Goldenrod for a jam session to bring the festival to a close.

## SCOTT JOPLIN FESTIVAL

The Scott Joplin Ragtime Festival took place in Sedalia, Mo. on June 7th, 8th and 9th. The opening ceremonies were held at the site of the original Maple Leaf Club where Rose Nolen, Prsident of Scott Joplin Commemorative Committee, Incorporated, welcomed everyone. She called on Dick Zimmerman, musical director of the Festival, to start the program. This took place at 10:00 AMand from then until 6:00 PM, Ragtime music filled the air!

The first of the formal concerts took place at the Convention Hall on Friday evening. Again, Dick Zimmerman opened the show with some Joplin Rags. He was followed by Trebor Tichenor, playing solo piano, then, one by one, the other members of the St. Louis Ragtimers joined him on stage. They treated us to their own style of toe-tapping ragtime.

Jim Turner followed with his marvellous stride piano. A pupil of the late, great Johhny Guarnieri, he played some Waller, James P. Johnson and cloed with some original Guarnieri tunes. Jim is from Los Angeles, and plays with the Great Pacific Jazz Band.

The last half of the program featured Ragtime Bob Darch. As always, it was a joy to hear him, and he finished to a standing ovation.

Afterward, there was a party at the Quality Inn, and we were treated to many fine performances, among them some of our fellow Society members like Dave Wright, Gerry Vondy, Dave Jasen, Yvonne Cloutier, Tim Sandor, Rich Berry andDick Zimmerman. Ian Whitcombe joined Bob Darch with many of us raising our voices along with them to bring the party to a fabulous finish.

The Saturday afternoon concert sheduled Dave Jasen, Ann Fennessy, Ian Whitcombe, Steve Hancoff and his Ragtime guitar, Nellie Brewer, the eighty-year-old who is still performing, and Jo Ann Castle.

Saturday evening brought some surprises! Jim Turner played again, and brought Bob Ringwald to the stage. Bob is the leader of the Great Pacific Jazz Band, and played and sang for us. Ian Whitcombe sang as only he can. He and Dick then brought Ann Fennessy to the stage and Dave Reffkin with his violin, and left us wishing they could go on forever. Brian Dykstra is, indeed, an accomplished performer, and included some of his own compositions in his peformance. The evening finished with David Thomas Roberts, and Jo Ann Castle.

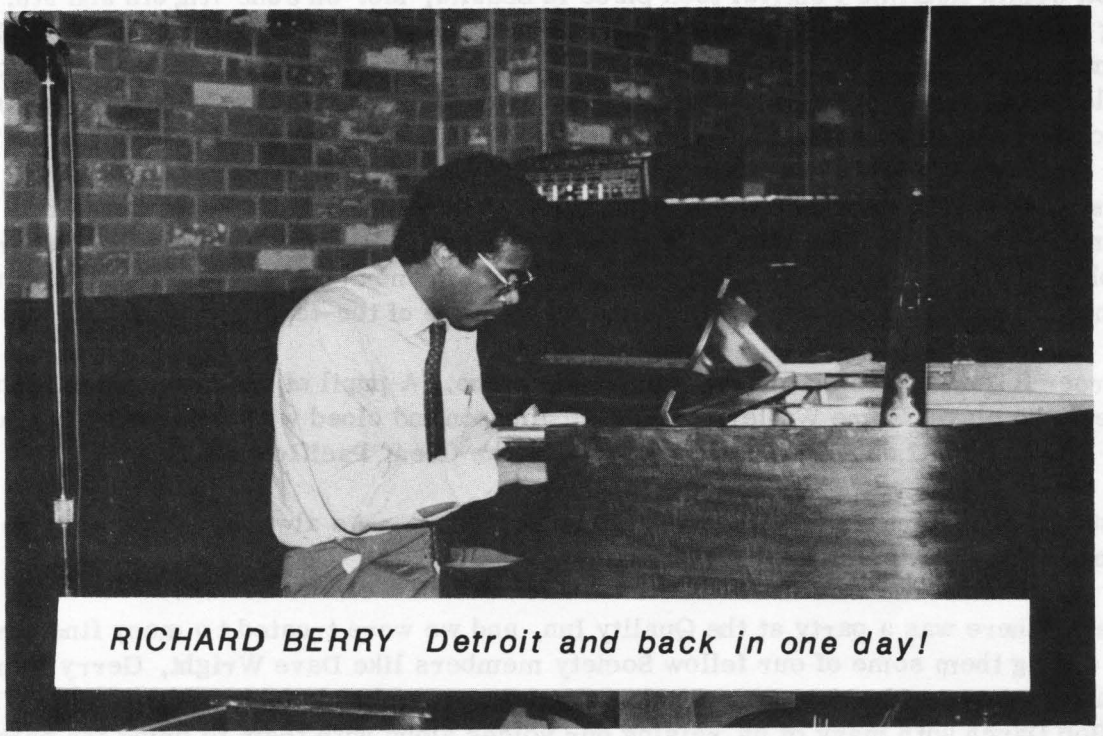
Sunday-In-The-Park replaced the Strawberry Brunch of the last two years. There was an art auction, then an informal session. Dick Zimmerman dedicated a number to Pel Bell-Smith and our Ragtime Society.

One of the most enjoyable features of these festival is meeting old friend s and Society members who are not always able to get to our Bashes. To name a few: Gus Willmorth of Los Angeles; Dave Jasen of New York; Dave and Jeanie Wright of Riddle, Oregon; Lorell LaBoube, now of Kansas City but formerly of Sedalia. Lorell was last year's able President of the Committee. Among our faithful Bash Attenders were Gloria Ekrom of Seattle, Gerry Vondy of Denver, Lorna Jennings of Ottawa, Tim Sandor and Yvonne Cloutier of Superior Wis. Tim and Yvonne founded The Lake Superior Ragtime Society last November, which is doing very well, indeed. It has also led to many new opportunities for both of them. Also present was Rich Berry from Detroit and Keith Fredrichs and Sam from Cleveland.

As Pel Bell-Smith said, "Thank you all for coming. This is the one sure way to keep Ragtime alive."

Betty V. Richardson

# THE MINI-BASH OF MAY 13,1985



*RICHARD BERRY Detroit and back in one day!*

MINI-BASH, FLICKS, TORONTO
May 13, 1985.

Master of Ceremonies: ROGER BROADBENT

Photographer: GORDON BENNETT

PERFORMERS

| | |
|---|---|
| JOHN ARPIN | Pineapple Rag (Joplin)<br>St. Louis Blues (W.C. Handy)<br>Bohemia Rag (Lamb) |
| ROGER BROADBENT | Elite Syncopations (Joplin) |
| ERIC RODWELL | Wall Street Rag (Joplin)<br>Shreveport Stomps (Morton) |
| AUSTIN KITCHEN | Keepin' Out Of Mischief (Waller)<br>Click-it-y Clack (Edmund Braham) |
| ROSEMARY RENAUD | Chili Sauce Rag (H.A. Fischler) |
| RUSS MERIFIELD | Solace (Joplin)<br>I'm Sorry I Made You Cry (Teddy WIlson arr.) |
| NORM BARKER | Something Doing (Joplin/Hayden)<br>Sugar Cane- a Ragtime Classic (Joplin) |
| JO-ANN RAS | Bohemia Rag (Lamb) |

| | |
|---|---|
| MEL COLLIE (banjo)<br>MAY KNUDSEN (piano)<br>MYRNA COPAS (vocal) | Bye Bye Blues<br>Big Butter'n'Egg Man |
| JANET SHAW | Wild FLower Rag (Clarence Williams) |
| RICHARD BERRY | Harmony Club Waltz (Joplin)<br>Heliotrope Bouquet (Joplin/Chauvin) |
| BRIAN GRAVILLE | Magnetic Rag (Joplin) |
| WAYNE ADAMS (banjo) | Two in One (Weidt)<br>Jeannie With The Light Brown Hair (Foster) |

Short intermission and raffle (BEN ELBERS won a TREBOR TICHNER record)

BILL BEECROFT played saxaphone, accompanied by AUSTIN KITCHEN

| | |
|---|---|
| PETER DUPUY | Keepin' Out Of Mischief (Waller)<br>Carolina Shout (James P. Johnson) |
| REID KAISER | Fascination (James P. Johnson)<br>Nagasaki (Warren)<br>Society Rag |
| ERNEST TOTTEN | Maple Leaf Rag (Joplin)<br>Hollyhawk |
| FRANK WITTMAN | Honeymoon Rag (Scott)<br>King Chanticleer (Nat D. Ayer) |
| DR. IRVIN KOVEN | Ain't Misbehavin' (Waller) |
| CATHERINE WILSON | Solace (Joplin)<br>Pineapple Rag (Joplin) |
| JACK HUTTON | Bala Rag (own composition)<br>Muskoka Memories (own composition) |

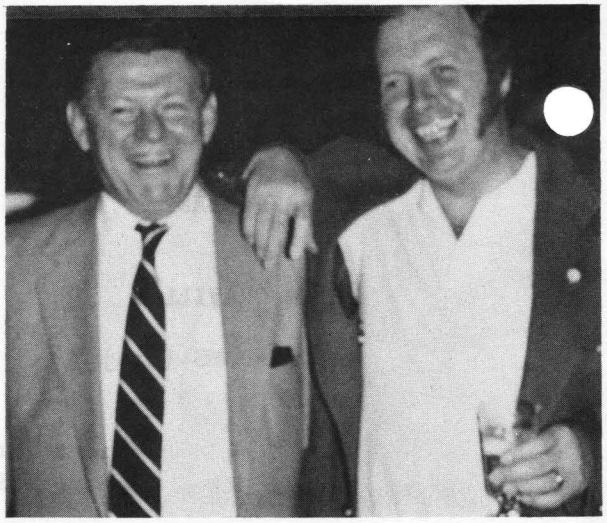
# NOTES FROM PEL

PEL BELL-SMITH

The May 13th mini-bash was notable for many reasons, reports Society VP Pel Bell-Smith. "Readers who attended Forest Hill Collegiate Institute in Toronto will recognize the name of a highly respected teacher, Ernie Totten, now retired but playing a mean 'Maple Leaf Rag'. Janet Shaw, the talented pianist/vocalist with the Louisiana Jazz Makers (she also plays sax!) played at her first Bash, and Myrna Copas, who sang with Mel Collie and May Knudsen, was also making her first appearance. Since that mini-bash, Bill Beecroft suffered a heart attack, but folks will be pleased to hear he has recovered and is playing better than ever. We're indebted to Roger Broadbent for his able performance of the MC's role, and to Peter Grosskurth who sold enough raffle tickets to cover the cost of moving the piano in and out. The highlight for many of us, however, was seeing and hearing Richard Berry who drove all the way from Detroit that day and drove back home to Detroit that same night! We're looking forward now to the '85 RAGTIME BASH Oct. 18/19/20 at the Cara Inn."

# Eavesdropping at the Mini-Bash ...

MC Roger Broadbent

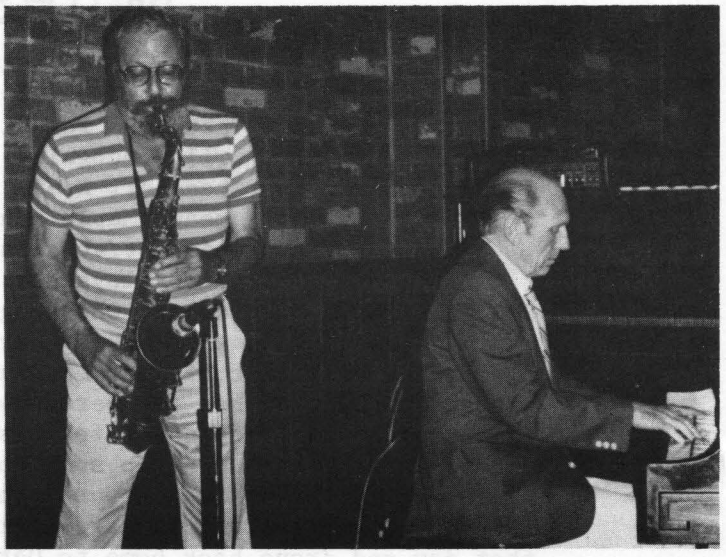


Pel Bell-Smith, left, congratulates super raffle salesman Peter Grosskurth

Dr. Irv Koven

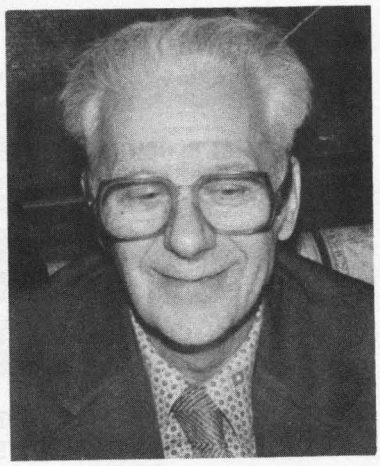
Singer Myrna Copas, Mel Collie & May Knudsen

Janet Shaw



Bill Beecroft (sax) and Austin Kitchen

# SOMETHING DOING



## By Elmer Renaud

Elmer Renaud has the best stamp collection in the entire Ragtime Society. That must be true if he hangs onto half the stamps that Bob Darch uses to keep us posted on his whereabouts. Further down this page, you'll learn just what Bob's doing, thanks to a postcard mailed shortly after a five-month globetrotting ragtime tour began. (Performers can contact Elmer Renaud at 68 Hillside Drive, Apt.207, Toronto, Ont., Canada M4K 2M4)

JOHN ARPIN The pianist whom Eubie called "the Chopin of ragtime" can be found from 8:30 p.m. on, Monday to Friday, at the King Edward Hotel's Consort Lounge in the centre of Toronto.

MEL COLLIE A frequent banjo performer at recent Bashes, Mel performs frequently around Toronto, usually at the Jack Russell Pub, 27 Wellesley St. East, Toronto. He has added a bass to his group, the Entertainers, (now banjo, piano, bass and drums)

ROBERT R. (RAGTIME) DARCH -- There is no more tireless global ambassador for ragtime than Ragtime Bob Darch, whose 1984 itinerary included Sweden, Norway, Egypt, East Africa, South Africa, the British Isles and Germany. Our latest information is a an Aug. 29 postcard from TORSHAVEN, Faeroes Islands, Denmark. Bob said he was leaving the following day for Germany to complete a five-month tour of 15 countries and two principalities. ("Principalities"? Our Bob Darch playing for Prince Rainier?)

CHARLES B. DAVIS JR. (The Tar-Heeled Tickler) Charles plays each Friday evening from 5:45 p.m. to 7:45 p.m. at the Jacksonville Country Club, Jacksonville, North Carolina, ("Although this is a private club, I have the privilege of bringing guests," Charles advises. "If you are in the neighbourhood, call me at 353-2872 and I am sure we can get together.")

GEORGE FOLEY the youthful composer of the "Cleveland Rag" and a stand-out performer at many previous Bashes can be heard in the Cleveland area: East Side Mo's, Routes 306 and I.90, Mentor, Ohio --Tuesday and Thursday, 7:00 to 11:00, Friday, 8:30 to 12:30, Saturday, 9:00 to 1:00. Elbon Cafe, Cleveland Heights, Ohio, Wednesday, 8:00 to 11:00./

KERRY GOWER is the featured pianist/vocalist with the PAINT CREEK JAZZ SOCIETY at Nealee's on the Hill, Tiemkin Road, Rochester, Michigan, Friday and Saturday 9:00-1 a.m. winter hours (9:30 - 1:30 a.m., summer hours). The Saturday personnel includes Chuck Moss, trombone, Dave Tatroe, clarinet, Bill Bolle, bass, Rick Bryant, drums, and Kerry on piano.

WALT GOWER Plays clarinet at the Woodbridge Tavern, St. Aubin and Woodbridge, Detroit, Michigan with St. Aubin Street Ramblers every Saturday and alternate Fridays (9:30 p.m.-1:30 a.m.). Bob Milne plays piano Saturday nights; Linda plays the alternate Fridays (as noted below in SOMETHING DOING)

DAN GRINSTEAD a welcome and impressive newcomer at the '83 Bash, can be heard in the Seattle, Washington, area.

JEAN AND PAUL HULING (Sister Jean, the Ragtime Queen and Laundry Fat) Playing every Saturday, 9 p.m.- 1 a.m., Cleaveland Crate and Trucking Co. Restaurant, Cleveland, Ohio, with Ralph Cruegel's New Eagle Jazz Band.

DICK HYMAN The last time we visited New York, Dick was on a brief sabbatical from his regular Monday night stint at Hanratty's, so check the New Yorker before your visit. Hanratty's, 1754 Second Ave. at 91st Ave. (212-289-3200), is a folksy East Manhattan bar where sports buffs stare stolidly at TV in the front section and jazz fans listen to piano in the small dining room at the rear. There is a $5 cover charge per person, well worth it. (Tell Dick you're a Society member and you'll suddenly hear Confrey as only Dick Hyman can play it)

GLENN JENKS is a must if you're visiting the Maine-New Hampshire area (why not call Glenn at 207-236-2789 to find where he is playing?)

JOHNNY MADDOX Playing at Il Porto Restaurant, 121 King Street, Alexandria, Virginia, Tuesday-Saturday.

MIKE MONTGOMERY Playing at the Dakota Inn Rathskeller, 17324 John R St., Detroit, Mi (near Woodward and McNichols) on Friday nights between 8 p.m. and 1:30 a.m. Mike is there most Friday nights, but call 313-867-9722 to make sure if you're planning a visit.

BOB MILNE Ramada Inn, Telegraph Road, Southfield, Michigan, solo piano, Monday through Thursday 5-8 p.m. (Also Dixieland Sunday brunch, 11 a.m.-3 p.m.)

Woodbridge Tavern, Woodbridge Street, Detroit, Michigan, Dixieland band, 8 p.m.-1:30 a.m. every Saturday night Linda Milne plays with the Dixieland band alternate Fridays, 9:30 p.m. - 1:30 a.m.(259-0578)

BOB AND LINDA MILNE Real Seafood Co., Portside Mall, Summit Street, Toledo, Ohio, 12:00-2; 5 p.m.-9 p.m., Sunday

NEW BLACK EAGLE JAZZ BAND ( Pianist is Bob Pilsbury; Eli Newberger is tuba player and occasional pianist) Plays every Thursday, 7:30 -11 p.m. at Sticky Wicket Pub, Hopkinton, MA.

RAINBOW GARDENS JAZZ ORCHESTRA is playing Friday-Saturday nights at Gracie's Restaurant , (508 Queen St. West, Toronto, 416-363-4171, reservations advised for dinner) until late September. On Nov. 2, the group shifts to Dimple's, 725 Queen Street East (465-2119) for a regular Saturday night gig. Other dates: Nov. 18, CJRT concert at Science Centre (to be broadcast later); Dec. 1, Harbourfront concert, 7-10 p.m. The band will be playing on a week-long Caribbean cruise out of Tampa Feb. 8 on the Holland-American line's Nieuw Amsterdam (for details, contact Ric Giorgi, 172 Rushton Road, Toronto M6G 3J1, Ontario, Canada)

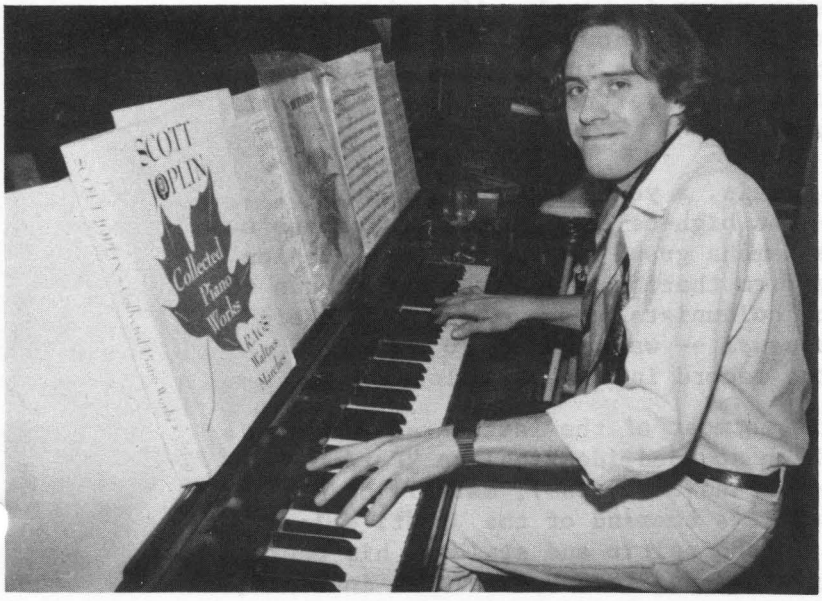
SI RICHARDS Plays Wednesdays 7 p.m. to 12 p.m. and Thursdays 7:30 p.m. to 11:30 p.m. at Chung's Restaurant, 21080 Lorain Road, Fairview Park, Ohio 44126 (216-333-3070). Or you'll find Si on Friday nights at the Cleveland Yachting Club, 200 Yacht Club Drive, Rocky River, Ohio 44116 (216-333-1155) between 6 p.m. and 9 p.m.

BOB SEELEY Plays Tuesday to Saturday, 6:30 p.m. to 10:30 p.m., at Charley's Crab Restaurant, Highway 175 and Crooks Road, Troy, Michigan (a northern suburb of Detroit). Bob Seeley is in his 12th year at Charley's Crab Restaurant, which won't surprise Bash admirers of his ragtime, stride, boogie and blues styles. To confirm that Bob is playing call 313-546-4337 (home number)

CATHERINE WILSON Playing regularly at the Courtyard Cafe, Windsor Arms Hotel, Monday to Saturday, 7 p.m.-11 p.m..

DICK WELLSTOOD "Dick Wellstride", as Ralph Sutton calls him, is the house pianist at Hanratty's (see Manhattan address and phone number under DICK HYMAN). Check the New Yorker night life section in advance to make sure he's not on the road.

TEX WYNDHAM appearing with his RED LION JAZZ BAND the first Friday of each month, 9:30 p.m. to 12:30 a.m., The Haberdashery, 8th and King Streets, Wilmington, Delaware.




Something Doing didn't know that Kjell (pronounced "Shell") Waltman was flying from Sweden last June to play at the St. Louis Ragtime Festival -- and, as it turned out, neither did the U.S. border officials when Kjell attempted to cross after a Toronto visit. St. Louis's loss was Toronto's gain because local ragtimers thoroughly enjoyed the chance to hear Kjell's Darch-influenced ragtime stylings before he returned home.

In between stints at the piano of Ragtimer editor Jack Hutton one evening (at the left), Kjell unveiled several gems of Swedish ragtime, including three of his own, "Orange Blossoms: A Ragtime Two-Step", "Apple Blossoms: A Sentimental Rag", and "The Jack Daniels Old No. 1: A Lament", dedicated to "Mr. R.R. Darch". Others included "The Rheumatic Rag" by H.J. Salomon, 1919, "Brisson Rag" by Torsten Paban, and "Stockholms-Step" by Stina Eugstrom, 1914.

**If you want to learn more about Swedish ragtime, contact Kjell Waltman directly at Box 3026, S-421 03, V. Frolunda, Sweden 03 D 472318.**

# DICK HYMAN

After recreating the music of Scott Joplin, Jelly Roll Morton, James P. Johnson and Zez Confrey in albums that have become collector's items, Dick Hyman was in Toronto recently to finish a seven-year project: celebrating the music of jazz violinist Voe Venuti.

JACK HUTTON says in this exclusive report it may be Dick Hyman's best record ever.

It was enough to make any ragtimer blush. While security guards babysat visiting rock star Bruce Springsteen at Toronto's Harbour Castle Hilton Hotel during the last week of August, none of the Springsteen rockies knew that a far superior musician was quietly staying at the same hotel. Dick Hyman, who is to today's jazz/ragtime piano what Franz Lizt was to the concert stage in the mid-1800's (EDITOR: we're talking about virtuoso keyboard talent -- not personalities!), was in Toronto to record what may be his most ambitious record to date.

Dick Hyman arrived in Toronto with a minimum of fuss and no publicity to recreate the music of Joe Venuti, the late jazz violinist. The project was similar to earlier masterpiece recreations (notably Scott Joplin, James P. Johnson, Zez Confrey and Jelly Roll Morton), but was the longest in planning -- seven years in total. After hearing part of the recording session, I'll predict right now that this latest disc showcases Dick Hyman's awesome ability to "get inside" the style of other musicians better than any of the earlier records, even when that musician is an original like Venuti.

For two days, Dick and Stan Kurtis, a young U.S. violinist, recorded in an unlikely studio -- the high-ceiling chapel of Toronto's Grace Church-on-the-Hill, using a Yamaha grand rented for the occasion by Fanfare Records, the recording firm that brought Hyman and Kurtis to Toronto. No Toronto entertainment columnists or reporters were there because Hyman -- business-like as usual -- was working to a tight schedule and intended to finish the record in the two alloted days.

I felt privileged to sit through most of the last three numbers ("Wild Cat", "Satan's Holiday" which sounded identical to "Pardon Me, Pretty Baby" to my ears, and "Cheese and Crackers"), marvelling both at Hyman's virtuoso technique and Kurtis's command of the Venuti solos that Hyman had painstakingly arranged in the spirit and style of his onetime musical colleague. Venuti, a legendary and free spirit born in Milan, Italy, two years before this century began, would be proud of everything on this record, I suspect. (When Venuti died in Seattle, Washington, Aug. 14, 1978, you could still count this century's virtuoso jazz violinists on one hand)

Having listened to Venuti records for many years, I couldn't help wondering how piano and violin alone could recreate the joyous partnership that Venuti and guitarist Eddie Lang enjoyed all the way from their early school days in Philadelphia right up until Lang's premature death in March, 1933 (Lang, who died from tonsillectomy complications, was Bing Crosby's main accompanist at that time, but the Venuti-Lang combination was already well-known through records with Bix Beiderbecke, Paul Whiteman and others. In fact, the Hot Club of France began as an attempt to recreate Venuti-Lang on that side of the Atlantic).

It was, I suggested, a tough act to follow.

"I think you'll see what we're doing in the session," Dick reassured me. "It all works out."

Indeed it does. Hyman's piano sounds like a full orchestra behind the violin, always moving harmonically and rhythmically. As one example, "Satan's Holiday" (which to me sounds like "Pardon Me, Pretty Baby") begins with a play on the chord structure before the tune unfolds. In several takes that I heard, Stan Kurtis stuck faithfully to his written scores, but Dick's explosive solos were always slightly different, taking advantage of spontaneous ideas of the moment (how could the arranger quarrel with the artist's variations since both were the same person?). As I sat there that afternoon, I concluded that a struggling entrepreneur could do far worse than corner the market on Dick Hyman's out takes. (In fact, most of us would give our right arms to have a take as good as a Hyman reject)

Because Dick and his wife, Julia, allowed themselves a night off before the actual recording began, a small group of us were able to welcome them to Toronto. It was great fun having Dick and Julia to dinner at the Hutton home, a few blocks east of the recording site, with Pel Bell-Smith, Betty Miquelon, and two long-time admirers of the Hyman's, record columnist and CBC personality Clyde Gilmour and his wife, Barbara. (Clyde couldn't resist asking Dick whether many of the famous Venuti antecdotes were true. They all were -- including some we hesitate to recall in a family ragtime publication)

Once Cindy's dinner was cleared out of the way, we drove Dick and Julia to the King Edward Hotel to hear John Arpin performing. Several Ragtime Society members enjoyed meeting Dick in person and expressing their long-time admiration. It was all too short a visit, but some year -- keep our fingers crossed -- we may all be able to hear the pianist many regard as the finest and most creative in contemporary jazz in person at a Ragtime Bash. If that ever happens, be prepared to hear someone who can sound like Scott Joplin, Zez Confrey, Billy Mayerl, Jelly Roll Morton and Fats Waller in the short space of half an hour! That is how good Dick Hyman is.

EDITOR'S NOTE: My high regard for Richard Roven Hyman should come as no surprise to anyone who read my Ragtimer interview with him in the spring of 1981. If you missed the article or have joined the Society since then, drop a line and I'll send you a copy.

# RECORD REVIEW

by
TEX
WYNDHAM

Stomp Off S.O.S. 1088 "I Love It", piano solos by George Foley.

Selections: Hot Hands, Numb Fumblin', Farmerette, I Love It, Jazzapation, Beedle-Um-Bo, Keep Your Temper, Rush Hour, Rubber Plant Rag, Aggravation Rag, Canned Corn Rag, Huskin' Time, Irish Confetti, Hop-Scotch, Chromatic Capers, Procrastination Rag.

Available @ $9.98 postpaid, plus $2.00 overseas, from George Foley, 11325 Kessler Road, Cleveland, Ohio 44106.

GEORGE FOLEY at the
1984 RAGTIME BASH

The last eight titles shown above demonstrate something not widely recognized among ragtimers -- that George L. Cobb was one of ragtime's most versatile composers, at home and able to write with distinction in the jingly country ("Canned Corn Rag"), loping fox-trot ("Irish Confetti", "Hop-Scotch") and rich novelty ("Chromatic Capers") styles of ragtime that successively came to popularity during the long stretch from 1909 to 1927 covered by these works. They are the choices of Foley's well-selected program of obscurities that ranges otherwise from Fats Waller's languid blues "Numb Fumblin'" to Jesse Greer's playful, fast-fingered "Farmerette". George gives them all the straight-ahead outgoing interpretations we're used to hearing from him at Bash time, fleshed out a bit on the repeats but with, in places, just a trace of excessive restraint. He was tantalizing several of us at the Cara Inn in 1984 with jacket proofs of S.O.S. 1088 and now that the disc is also available, it turns out to be fully as enjoyable as we expected it to be.

Unlabelled cassette tape "Steel String Guitar", unamplified guitar solos by Steve Hancoff

Selections: Carolina Shout, Old Fashioned Love, Magnetic Rag, I'm Gonna Sit Right Down and Write Myself A Letter, Roaring 20's Medley, Melodie Au Crepuscle, Hurricane Helen, Graceful Ghost, Washington Post March, Stars and Stripes Forever, Appalachian Fiddle Tunes, Shreveport Stomp, The Pearls.

Available @ $10.00 postpaid from Steve Hancoff, 13927 Notley Road, Silver Spring, Maryland 20904.

Only about half of Hancoff's program falls into the ragtime bag, but that half (and everything else here, for that matter) is so well done, and I so rarely get anything to review for those of you who prefer cassette tapes, that coverage in this column seems justified. Steve knows his rags, and his exceptionally well-conceived adaptations not only capture the essence of each rag, but also an amazingly large chunk of the melodies, counterlines and stride patterns of the piano scores. "Carolina Shout" is properly flashy, roaring out the thundering steel of the strings; "Graceful Ghost" floats along jauntily as if designed for a stringed instrument; and the rich and subtle "Magnetic Rag" comes through with all its intricacies intact in a brilliant chart. The pop tunes, the marches and even some elements of the fiddle tunes are more or less relatives of ragtime, making for an easy-to-enjoy overall lineup for a broad-based ragtimer.

Blythewood 101 "Johnny Maddox Plays The Memphis Blues", piano solos

Selections: The Memphis Blues, Joe Turner Blues, Atlanta Blues, The Hesitating Blues, Yellow Dog Blues, St. Louis BLues, Aunt Hagar's Children Blues, Loveless Love, Beale Street Blues.

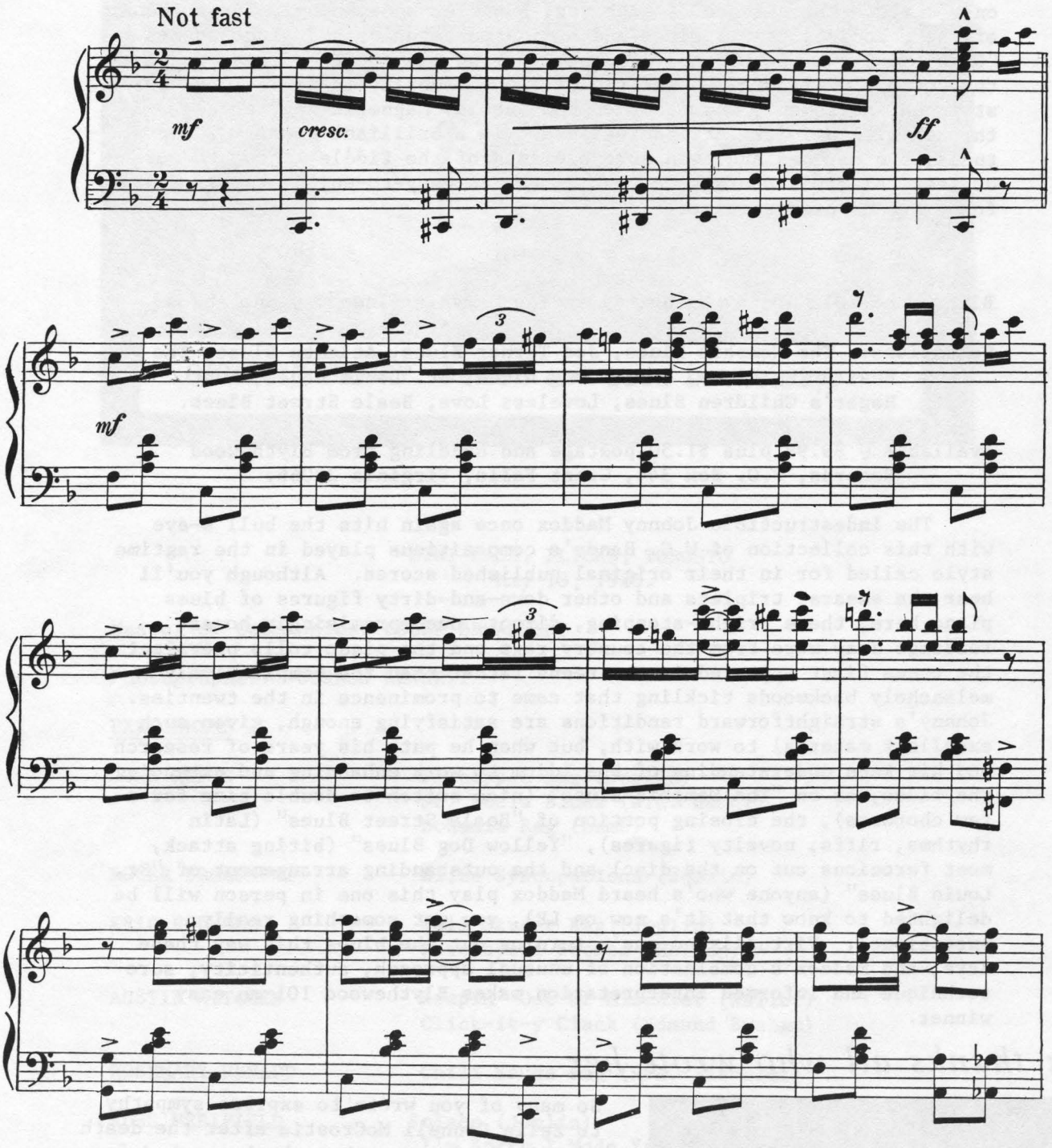
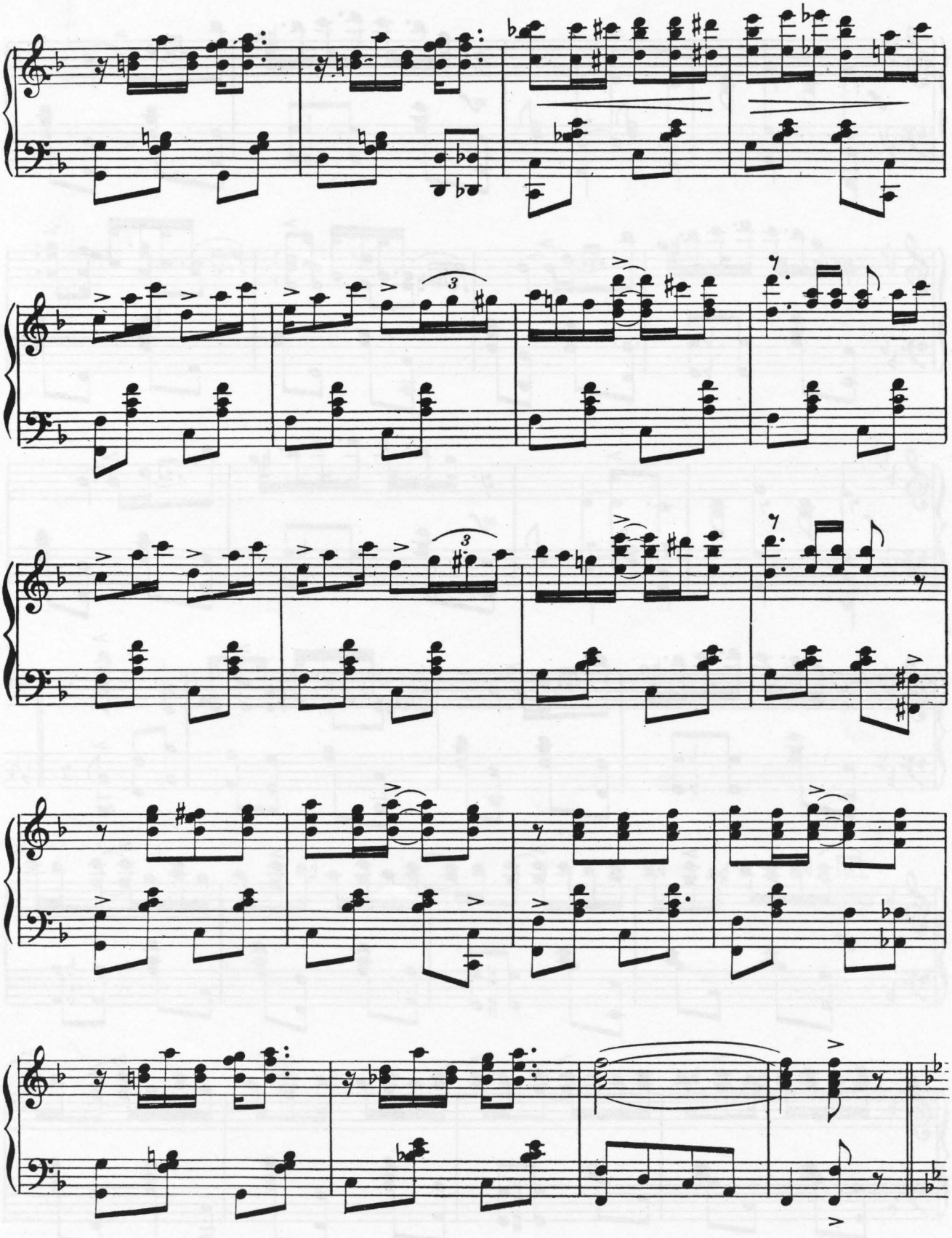
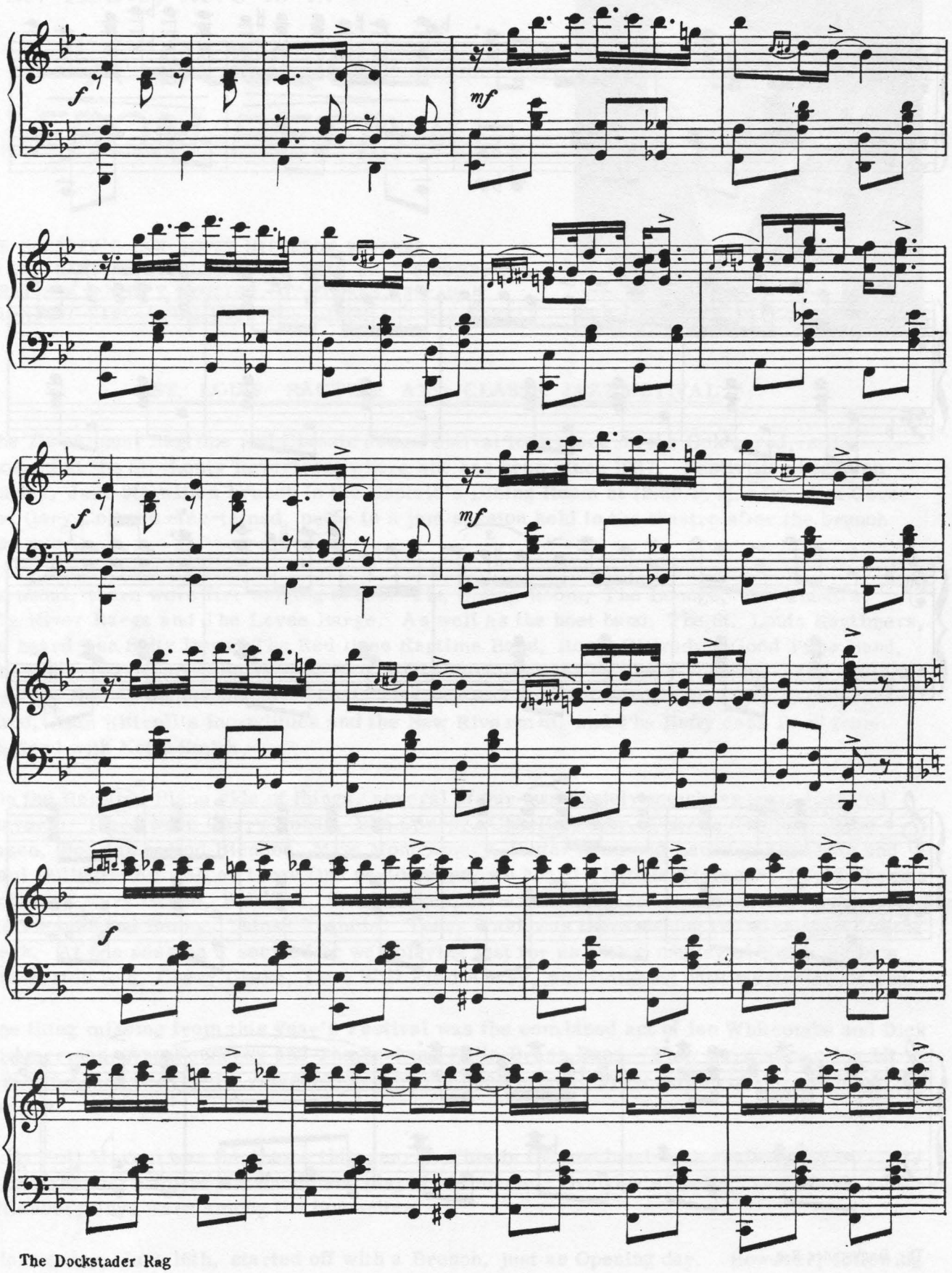
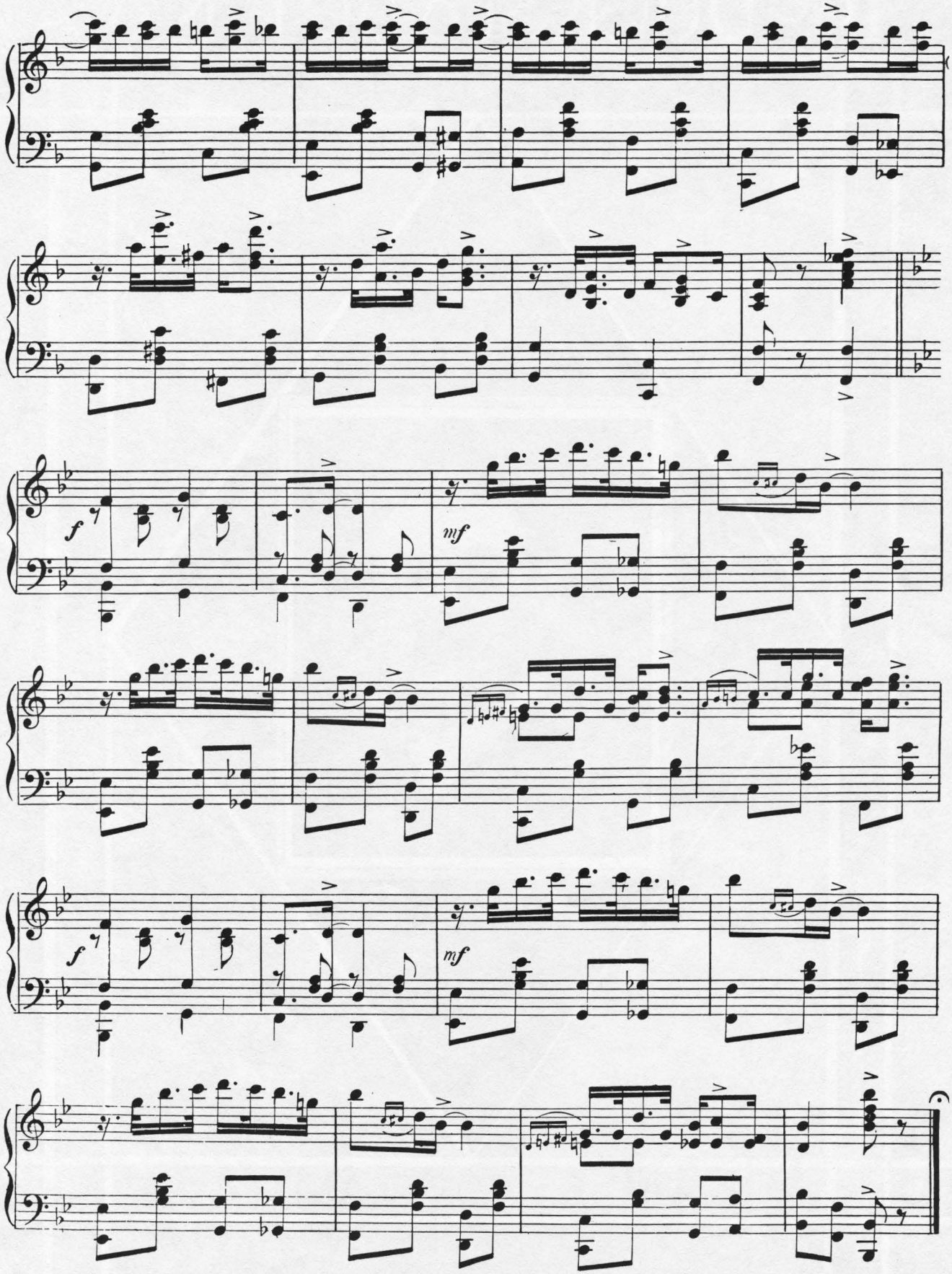
Available @ $9.98 plus $1.50 postage and handling from Blythewood Records, P.O. Box 344, Great Falls, Virginia 22066.

The indestructible Johnny Maddox once again hits the bull's-eye with this collection of W.C. Handy's compositions played in the ragtime style called for in their original published scores. Although you'll hear the smears, triplets and other down-and-dirty figures of blues piano here, these bright-stepping, direct, uncompromisingly honest readings draw more from the country rags and the piano rolls prevalent the tunes first appeared in the teens rather than the comparatively melancholy backwoods tickling that came to prominence in the twenties. Johnny's straightforward renditions are satisfying enough, given such excellent material to work with, but when he puts his years of research and his keen understanding of the idiom to work enhancing and extending the rides, as on "The Memphis Blues" (nice switch to double time for a few choruses), the closing portion of "Beale Street Blues" (Latin rhythms, riffs, novelty figures), "Yellow Dog Blues" (biting attack, most ferocious cut on the disc) and the outstanding arrangement of "St. Louis Blues" (anyone who's heard Maddox play this one in person will be delighted to know that it's now on LP), you get something really exceptional. Virtually no one's turning out the blues this way these days, and Maddox's combination of unusual approach, authenticity, sure technique and informed interpretation makes Blythewood 101 an easy winner.

## *Zella thanks all who wrote her*

So many of you wrote to express sympathy to Zella Connell McCrostie after the death of Bill in January that she has asked for this space to thank all of you. "It was impossible to answer everyone personally, so I would like to do that through The Ragtimer," says Zella. "The messages meant a great deal to me and my family." This picture was taken moments after Bill received a surprise birthday cake at the '84 Bash.

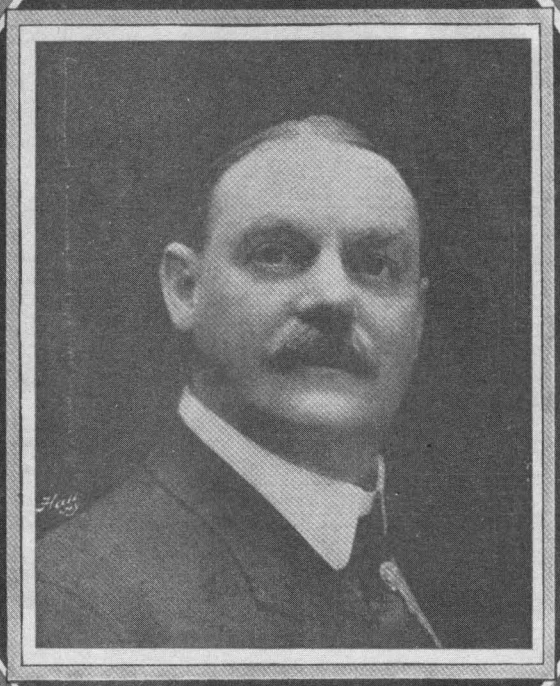
# The Dockstader Rag

LES COPELAND

Copyright MCMXII by JEROME H REMICK & Co , New York & Detroit
Copyright, Canada, MCMXII by Jerome H. Remick & Co
Propiedad para la Republica Mexicana de Jerome H. Remick & Co. New York y Detroit Depositada conforme a la ley

f
mf
f
mf
f

f
mf
f
mf

POPULAR EDITION

# The Dockstader Rag

INSTRUMENTAL



5

By LES COPELAND

LAMPE

JEROME H. REMICK & Co. NEW YORK ~ DETROIT.